

Jerry Yue Zhuo

似夢非夢

**Like a Dream, Not a Dream**

*for Flute, Clarinet, Violin, Violoncello,  
Percussion and Pre-recorded Tape*

2019

**Full Score**



## **Like a Dream, Not a Dream**

Envisioning a dream during a summer afternoon nap. It is so fragile and mutable, so it is never too deep, yet full of colours. To me, it is like a nostalgic heterophonic song — a piece of old, faded memory, which makes me feel sad and happy at the same time.

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Premiered at La Mutant, Valencia, Spain on 7 July 2019, during the 2019 Valencia International Performance Academy & Festival, by the VICE Ensemble.

### **Instrumentation**

Flute

Bb Clarinet

Percussions\*

Violin

Violoncello

5 Smartphones loaded with pre-recorded tape

(see Specific Instructions)

\*2 Temple Blocks in different pitches, Triangle (preferably one that makes a brighter sound, i.e. more high harmonics), China Cymbal (19-inch), Vibraphone (motor required; bow required), 2 Opera Gongs, one rising and one falling (both suspended). Sticks: 'Brush' — normal wired brush for the cymbal, 'Stick' — medium-soft mallets, String bow — with a lot of rosin, Triangle beater.

### **Duration**

circa 10 minutes

## Performance Notes

- **Section G: vocalisation**

In this section, some players are asked to vocalise by whispering the given words. ‘Inhales’ should be audible. Sound examples of these texts are available in the resource folder.

### Pronunciations

‘sss’: a prolonged S, with air noise produced between the teeth  
meaning in Chinese: ‘like’

‘phae’: the sounded part of the word ‘fade’, or ‘faith’  
meaning in Chinese: ‘no’, or ‘not-like’

‘hhh’: a prolonged ‘huh’, as in the sounded part of ‘hurt’

- **Section H&L: play audio files using smartphones**

The audio files (Chinese firecracker sounds) can be found in the resource folder.  
**(WARNING: very loud soundtrack!)**

### Equipment

Every player needs a digital audio device (e.g., smartphone). The device should be in a size that allows it to be put on the stand. It should be able to play the audio file at a reasonably high volume (see below for instructions on volume level).

### Before the performance

Save the audio file onto the device. In case of smartphone, use a reliable media player software to open the audio file, and create a new playlist that includes this file only.

Set the devices to full volume as long as it does not hurt the ears — the nature and size of the venue and the distance between the performers and the audience should be considered. Notice that, in Section L, the Percussionist should turn the volume down to 50%.

In order to avoid any fault caused by the audio devices, all soundtracks include a precautionary three-minute silence by the end. But do stop/mute the device as early as possible when the sounding part is over.

Further, please check the followings:

- The device is fully charged before the performance
- If possible, set the screen of the device to ‘always-on’ by disabling functions such as auto screen lock.
- Make sure the loop option is OFF (i.e. no repeat of track/list enabled).
- Prevent all other possible sources of disruption from the devices, e.g. switch on flight mode and silence mode and turn off Wi-fi.

### **During the performance**

Put the device on the stand or nearby on the floor. When the conductor gives a signal, play the file immediately.

The first entry (bar 81) is designed to be a surprise as new sources of sounds are introduced. An extra member of performance should sit with the audience with a device (preferably in the middle of the first 25% of rows from the stage). As the Cello solo reaches section H, he or she should play his soundtrack and wait for it to finish. There is nothing else required.

This person may be a member of venue staff or a technician. They should be well-informed about their role and therefore will need to attend at least one rehearsal. If such a person is not available, then the percussionist should take the role and therefore ignore the entry notated in bar 83.

- **Section I&J: free rhythm**

These sections explore the potential of a heterophonic texture.

The conductor signifies the beginning of each phrase. Each player then plays their line independently and uses every effort to avoid synchronisation with others. As a result, note values are only indicative in these sections; players can change speed freely.

Each time when a player reaches the last note of a phrase, they should continue to sustain that note. The conductor waits for everyone to reach their final note, before giving a signal to begin the next phrase.

Section J is performed ‘more urgently’ so that length of each note is significantly shorter than it would be in Section I.

- **Link to the Resource Folder**

Google Drive:

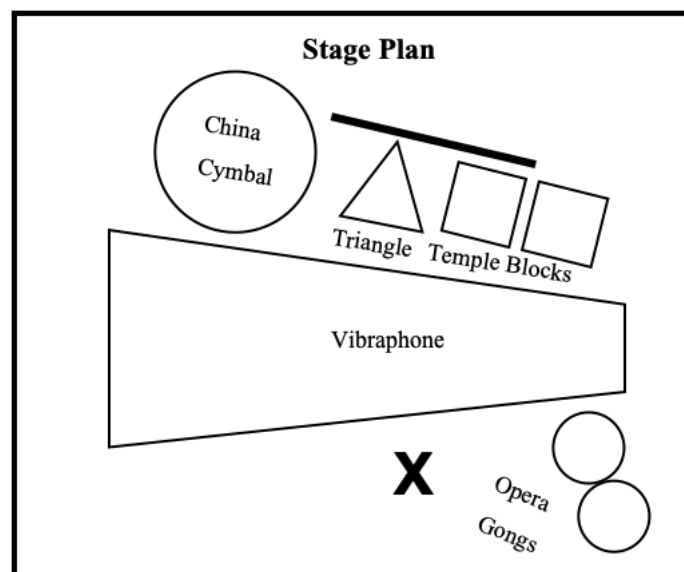
<https://drive.google.com/open?id=1cgtC2eusrJzUWh16KGgBlvgW-7wgFzb>

Alternatively, please request via email: [zhuoy3@cardiff.ac.uk](mailto:zhuoy3@cardiff.ac.uk)

### Seating Plan

The ensemble should ideally form a half circle with the percussions in the centre back. Players should sit in a way that occupies the performing space as much as possible, in order to create a spatial effect from the smartphone audio files.

### Percussion Stage Plan



## Abbreviations and Symbols

### All instruments:

**ord.**                      **Ordinary playing**

**let vib.**  
or open-end slurs              **Let vibrate**



### **All glissandi in this score should start as soon as possible**

As illustrated on the left, the ending note indicates the direction of glissando.

If the ending note is bracketed, then the glissando ends as it reaches the note; if it is NOT bracketed, then the note takes the length of time assigned to it

### Flute:



### **Whistle tone**

produce random airy harmonics built from the notated pitch.

### Clarinet:

multi.                      **Multiphonics**  
Fingerings given in the score.

### Strings:

+

**Left-hand pizzicato**  
The 'pizz.' sign is not included in the score.

(m.) vib.                      **(Molto) vibrato**

(m.) s.p.                      **(Molto) sul ponticello**



### **Natural harmonics**

The pitch and the string number above indicate the exact place to press on the instrument.



### **Finger half-pressed**

Producing a mixture of harmonics and ordinary sounds; each symbol applies only to the note it attaches with.



**Bridge — highest pitch possible / ‘noise’**

For violoncello: the ‘noise’ effect should be played with the highest harmonics possible (a sound example can be found in the resource folder).



# 似夢非夢

Score in C

Like a Dream, Not a Dream

Jerry Yue Zhuo

Mysteriously

$\text{♩} = 56 \text{ c.a.}$

1

Flute

B♭ Clarinet

Percussions

Vibraphone

Violin

Violoncello

Opera gong UP  
NO bend

Triangle

MOTOR: mid. vib.

III

pizz.

arco



8

Fl.

Cl.

Perc.

Vib.

Vln.

Vc.

Opera Gong  
With bend

I  
II  
III

pizz.

L.H.

arco  
vib.

**A** Lazily

12

Fl. *p* *pp ad lib.*

Cl. *pp* *mf* *p sub.* *pp* *ppp*

Perc. **Temple blocks** *pp* *mf* *p* **China Cym** **Brush Hit** **Triangle** *p*

Vib. *mp* *pp*

Vln. *p* *mfp* "Noise": random highest harmonics all strings, near bridge

Vc. *pp* *mfp* *pp* *pp*

III  
m.s.p. -----> ord.



16

Fl. *p* *pp* *p* *pp* **rit.** *pp*

Cl. //

Perc. **Triangle** *p* //

Vib. //

Vln. *pp* *p* **pizz.** //

Vc. *p* *pp* //

bend bend

**B** A tempo; slightly more active

21 ♩=56

Musical score for measures 21-24. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts with a multi-measure rest of 3 measures, then plays a melodic line with dynamics *p* and *pp*, ending with a triplet.
- Cl.:** Starts with a multi-measure rest of 3 measures, then plays a melodic line with dynamics *pp*, *mf*, *p*, and *pp*, ending with a triplet.
- Perc.:** Features temple blocks with dynamics *p* and *mf*, including a triplet.
- Vib.:** Features a bow stroke with dynamic *pp*.
- Vln.:** Features arco and pizzicato passages with dynamics *pp* and *mf*, ending with a triplet.
- Vc.:** Features pizzicato passages with dynamics *p*, *pp*, and *mf*, ending with a triplet.



25

Musical score for measures 25-28. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Features a triplet with dynamic *mf*, followed by dynamics *p*, *pp*, and *mf*, ending with a triplet.
- Cl.:** Features a melodic line with dynamics *p*, *p > pp*, *p*, *pp*, *mf*, *p*, and *f*.
- Perc.:** Features a triangle with dynamics *p* and *mf*.
- Vib.:** Features a triplet with dynamic *p*, a bow stroke, and a passage with dynamics *p* and *mf* marked with 5 and 6.
- Vln.:** Features a melodic line with dynamics *p*, *p*, *mf*, and *p*, including triplets and passages marked with 3, 3, 6, and 6.
- Vc.:** Features a melodic line with dynamics *p*, *mf*, and *p*, including a multi-measure rest of 3 measures and a passage marked with *s.p.* and *pp*.

4 **C Suddenly Emotional**

30

Fl. *f* *p* *mf* *p* *sempre*

Cl. *p* *mf* *p* *sempre*

Perc. **China Cym Stick Rolls** *p* *mp*

Vib. *p* *p*

Vln. *f* *emotionally* *mf* *p*

Vc. *f* *mf* *p* *mf* *p*



34

Fl. *mf* *f* *p* *mf* *p* *bend* *fl.*

Cl. *mf* *mp* *p* *pp* *fl.*

Perc. **China Cym Brush Hit** *mf* *p*

Vib. *p* *mf* *p*

Vln. *f* *mf* *p*

Vc. *f* *arco* *p* *mf* *m.s.p.* *pizz.* *p*

# D Mysteriously

39

Musical score for measures 39-43. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measures 39-41: quarter notes, half note, quarter note. Measure 42: whole rest. Measure 43: quarter note with *p* dynamic.
- Cl.:** Measures 39-41: whole rests. Measure 42: whole rest. Measure 43: quarter note with *pp* dynamic.
- Perc.:** Measure 39: *mp* dynamic with **Opera Gong** annotation. Measure 40: quarter note with *p* dynamic and **Temple blocks** annotation. Measure 41: quarter note with *p* dynamic and **play slightly earlier** annotation. Measure 42: whole rest. Measure 43: whole rest.
- Vib.:** Measures 39-41: whole rests. Measure 42: whole rest. Measure 43: eighth notes with *pp* dynamic and a **5** fingering.
- Vln.:** Measures 39-41: half note with *p* dynamic. Measure 42: half note with *pp* dynamic. Measure 43: quarter notes with *p* and *pp* dynamics.
- Vc.:** Measures 39-41: whole rests. Measure 42: quarter note with *mf* dynamic. Measure 43: quarter notes with *pp* and *p* dynamics.



44

Musical score for measures 44-48. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Measure 44: quarter note with *mf* dynamic. Measure 45: eighth notes with *p* dynamic and **6** fingering. Measure 46: quarter note with *pp* dynamic and **3** fingering. Measure 47: quarter note with *pp* dynamic. Measure 48: quarter note with *pp* dynamic.
- Cl.:** Measure 44: quarter note with *mf* dynamic. Measure 45: quarter note with *mf* dynamic. Measure 46: quarter note with *pp* dynamic. Measure 47: quarter note with *pp* dynamic. Measure 48: quarter note with *pp* dynamic.
- Perc.:** Measures 44-48: whole rests.
- Vib.:** Measure 44: eighth notes with *mf* dynamic and **6** and **3** fingerings. Measure 45: quarter note with *mf* dynamic. Measure 46: quarter note with *pp* dynamic. Measure 47: quarter note with *pp* dynamic. Measure 48: quarter note with *pp* dynamic.
- Vln.:** Measure 44: quarter note with *mf* dynamic. Measure 45: quarter note with *mf* dynamic. Measure 46: quarter note with *p* dynamic. Measure 47: quarter note with *p* dynamic. Measure 48: quarter note with *p* dynamic.
- Vc.:** Measure 44: quarter note with *mf* dynamic. Measure 45: quarter note with *mf* dynamic. Measure 46: quarter note with *s.p.* dynamic. Measure 47: quarter note with *pizz.* dynamic. Measure 48: quarter note with *pp* dynamic.

6 **E** Light-hearted, from far-away

50

Musical score for measures 50-53. The score is in 4/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Vibraphone (Vib.), Violin (Vln.), and Violoncello (Vc.).

- Fl.:** Starts with *pp*. Features triplets and dynamics *p* and *pp*.
- Cl.:** Starts with *(pp)*. Features triplets and dynamics *pp* and *p*.
- Perc.:** Includes a "China Cym Brush Hit" in measure 52 with a *pp* dynamic.
- Vib.:** Provides harmonic support with sustained notes.
- Vln.:** Starts with *pizz.* and *pp*. Features triplets and dynamics *p*.
- Vc.:** Features triplets and dynamics *pp*.



54

Musical score for measures 54-57. The score continues with the same instruments as the previous system.

- Fl.:** Continues with triplets and dynamics *p*.
- Cl.:** Continues with triplets and dynamics *pp* and *p*.
- Perc.:** Includes a "Triangle" in measure 55 and a "China Cym Brush Hit" in measure 56.
- Vib.:** Continues with harmonic support.
- Vln.:** Continues with triplets and dynamics *pp* and *p*.
- Vc.:** Continues with triplets and dynamics *p*.

58 **F**

Fl. *mp* *p* *mf* *mf* *p*

Cl. *mf* *p* *p* *mp* *p*

Perc. Triangle Temple Blocks

Vib.

Vln. *mp* *p*

Vc. *p* *pp*



62

Fl. *mf* *p*

Cl. *mf* *p* *p* *mp* *p*

Perc. China Cym Stick Hit *p* *p*

Vib.

Vln. *mf* *p* *mf* *f*

Vc. *p* *mf* *mf* *p*

**G Lullaby; non strict tempo\***

♩=50 c.a.

rit. . .

66

Fl. whistle

Cl. whisper

Perc. Opera Gong Triangle shake gently Temple Blocks 3

Vln. whisper

Vc. m.vib. con sord.

*p* *mf* *f* *l.v.* *mf* *p* *p*

*p* *legato* *p* *mp*

\*The Vc. plays rather freely;  
Other instruments follow the  
Vc. by conductor's signals.

74

Fl. whisper inhale

Cl. phae hhh phae hhh inhale

Perc. China Cym Brush Hit 3

Vln. phae hhh phae hhh inhale

Vc. phae hhh phae hhh inhale

*p* *pp* *mf* *p* *pp* *p* *mp* *p*



# H § Firecrackers

♩=60 c.a.

# I Echoing, free and expressive

81

Fl.

Cl.

Perc.

Vln.

Vc.

*mf*

*mf* emotionally

*mf* emotionally

always NOT in sync to others

arco

always NOT in sync to others

senza sord.

PLAY

PLAY

PLAY

PLAY - from the audience\*

3

3

3

3

§ Each instrumentalist plays their designated soundtrack (see performance note). This should be pre-loaded in their devices containing a loudspeaker or being connected to a sound system.

If play from the device, make it very loud (but not painful). Play ONCE only. Set the device to automatically STOP playing after the track time runs out. If play from a sound system, make sure the volume does not overwhelm the ensemble

The conductor signifies each entry after the first one, entries do not need to be accurate.

\*The first entry aims at creating a surprise and is therefore up to the device holder when to start playing exactly.

It is played by e.g. the composer, or a member of staff. If not available, then Percussionist should play their soundtrack here instead of later. Instruments should stop once this first sound is heard, and prepare their own entry.

^Instrument dynamics - blends well with the overall level of sound generated by the recordings

10

85

Fl. *mf* emotionally

Cl. **PLAY**

Perc. **China Cym Stick Rolls** *mf*

Vln.

Vc.

always NOT in sync to others

Short Break //



86

Fl.

Cl. *mf* emotionally

Perc. **Triangle** **Opera Gong** *mf*

Vln.

Vc.

always NOT in sync to others

No Break //

87

Fl. *f* *p*

Cl. *f* *p*

Perc. *mf* *p* *mf*

Vln. *f* *p*

Vc. *f* *p*

China Cym Stick Hit

China Cym Stick Rolls



88 **J** More urgently

Fl. //

Cl. multi. *p* *f*

Perc. *f* *mf*

Vln. *mf* *f*

Vc. *mf* *f*

Temple blocks

Triangle

China Cym Stick Rolls

**poco accel.**

12

89

Fl. *No Break*

Cl.

Perc. *China Cym Stick Hit*

Vln.

Vc.

*f* *mf* *f* *ff*



**K** Tempo primo with strict tempo

♩=56

91

Fl. *bend*

Cl.

Perc. *Temple blocks*

Vib.

Vln. *con sord.*

Vc.

*f* *mp* *f* *mf* *p* *p* *pp*

97 key gliss. 3 whistle

Fl. *p* *p*

Cl. *pp*

Perc. China Cym Brush Hit *mp* +Triangle *p*

Vib. *p* *f*

Vln. light vib. IV *p* *pp sempre*

Vc. 'noise'

*p*



**L** From far-away

105

Fl. *pp sempre* 3 *pp*

Cl. *pp sempre* 3

Perc. \*PLAY - Vol 50% \*Play the same track used before

Vib.

Vln.

Vc.

109

Fl. *tr*

Cl.

Perc.

Vib.

Vln.

Vc.



113

Fl. *pp*

Cl.

Perc.

Vib.

Vln.

Vc.

Keep Still until the recording stops

Recording gradually fade out

Jerry Yue Zhuo

憶·溢

**From a Saturated Memory**

*for Piccolo, Viola and Harp*

2019

**Full Score**





**From a Saturated Memory**

I have too many memories in my mind,  
fragments of which keep leaking out,  
like flashy droplets,  
vapouring quickly

The only thing I can recognise from them:

Yellow and blue,  
warm but unfamiliar

*A Jamais vu*

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Workshopped in Cardiff University Concert Hall, UK,  
on 23 October 2019 by Aquilae Trio.

**Instrumentation**

Piccolo

Viola

Harp

**Duration**

circa 6 minutes

## Abbreviations and Symbols

### All instruments:

**ord.**

**Ordinary playing**

**let vib.**

**Let vibrate**

or open-end slurs



All glissandi in this score should start as soon as possible.

As illustrated on the left, the ending note indicates the direction of glissando.

If the ending note is bracketed, then the glissando ends as it reaches the note; if it is NOT bracketed, then the note takes the length of time assigned to it

### Flute:



**Whistle tone**

produce random airy harmonics built from the notated pitch.

### Viola:

+

**Left-hand pizzicato**

The 'pizz.' sign is not included in the score.

(m.) vib.

**(Molto) vibrato**

(m.) s.p.

**(Molto) sul ponticello**

◦

**Natural harmonics**

Notated at sounding pitches.

# 憶·溢

From a Saturated Memory

Lucidly, but with hints of anxiety

Jerry Yue Zhuo

$\text{♩} = 84$

Musical score for Piccolo, Viola, and Harp. The Piccolo part is mostly silent. The Viola part features a melodic line with dynamics *p*, *mf*, *p*, *mf*, and *p*, and includes markings for IV and III. The Harp part includes a chord diagram: E♭ F♯ G♯ A♯, D♯ C♯ B♯, with dynamics *p* and *mf*, and a triplet of eighth notes. A note indicates the lowest D string is pre-tuned to D♯.

\* Lowest D string pre-tuned to D♯

**A**

Musical score for Piccolo, Viola, and Harp (measures 7-12). The Piccolo part has dynamics *mf*, *f*, and *p*. The Viola part has dynamics *f*, *mf*, *p*, and *mf*. The Harp part includes a *f* dynamic for a slap on the strings and dynamics *p*, *mf*, *p*, *mf*, and *p*. Triplet markings are present.

Musical score for Piccolo, Viola, and Harp (measures 13-18). The Piccolo part has dynamics *mf* and *p*. The Viola part has dynamics *p*, *mf*, *p*, and *sfp*. The Harp part has dynamics *f*, *mf*, *p*, *p*, and *mf*. Triplet markings are present.

19

Picc. *p* *f* *mf*

Vla. *p* *mf* *p* *mf*

Hp. *mf* *p* *p* *mf*

25

Picc. *p* *f* *p*

Vla. *p* *mf* *p*

Hp. *f* *p* *p* *mf* *f*

32

Picc. **B** *f* *mf*

Vla. *pp* *p* *pp* *mf* *p*

Hp. *sf* *pp* *mf* *p* *f*

-----> sul p. -----> ord.

**C** **E**

41

Picc. *p* 3 3

Vla. *mf* *p* *pp* *mfp*

Hp. *mf* *p* *sempre* *mf* *p* *mf*

Aeolian rustle p.d.l.t. ord.

46

Picc. *mf* *sp* *f* 3 *p*

Vla. *p* *f* *p* *mf*

Hp. *p* *mf* 3 *p* *f* *mf* *p*

51

Picc. *mf* *p* *mf* *f*

Vla. non vib. ord. *p* *f* *sf* *p* *mf*

Hp. 3 *mf* 3 *f* 3 *p* 3 *mf*

55

Picc. *p* *mf* *f*

Vla. *f* *p* *mf* *f* *mf*

Hp. *mf* *p* *mf* *f* *mf* *p* *f* *mf*

61

Picc. *p*

Vla. *p sub.* *pp* (p.d.l.t) (p.d.l.t)

Hp. *p* *mf* *p* (ord.) *mf*

66

Picc. *p* **C**

Vla. *mf* *pp*

Hp. *mf* *p* *mf* *f*

73

Picc. *mf*

Vla. *p* *f* *mf* *f*

Hp. *mf* *p* *mf*

78

Picc. *f* *mf*

Vla. *p* *mf* *p sub.* *f* *sfp* *f*

Hp. *f* *p* *f* *p* *mf*

84

Picc. *f* *mf* *f* *mf*

Vla. *p* *f* *p*

Hp. *f* *mf*

m.s.p.

ord. 3

90

Picc. *ff* *sf* *p*

Vla. *mf* *p* *pp* *p* *pp*

Hp. *sf* *p* *pp* *mf*

overblow jet

III I

m.s.p.

95

Picc.

Vla. *mf* *p* *ord.* *pp*

Hp. *p* *mf* *mf* *mf*

Aeolian rustle

D

101

Picc.

Vla. *p* *pp* *mf* *p* *mf* *p* *mf* *p*

Hp. *p* *mp* *mf* *p*

L.H. pizz. *mf*

p.d.l.t.

*ord.*



**E**

107

Picc. *mf*

Vla. *pp* *p*

Hp. *pp* *mp* *p* *mf* *mf*

113

Picc. *p* *mf* *p sub.* *mf*

Vla. *mf* *p* *mf* *p sub.*

Hp. *p*

118

Picc. *f* *mf* *p* *mf*

Vla. *mf* *p* *f*

Hp. *mf* *p*

124

Picc. *p* *p* *f* *mf* *p*

Vla. *mf* *p* *mf* *p*

Hp. *mf* *p* *mf*

130

Picc. *pp*

Vla.

Hp. *mf* Aeolian rustle

*Jerry Yue Zhuo*

拍!

**Kill the Mosquitoes!**

*for two Sopranos and one Alto*

2019

**Full Score**



## **Kill the Mosquitoes!**

As its name suggests, *Kill the Mosquitoes!* documents the composer's irritation at these tropical insects. The text is created by the composer, which is set to sound like Southern Min Dialect ('Min-nan Hua'), a Chinese dialect, but has no literal meaning at all. There are only two recognisable phrases in the text: 'pa-hsi', which means 'to kill'; and 'mang-ah', which means 'the mosquito'.

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Workshopped in Cardiff University Concert Hall, UK on 10 April 2019, by the Juice Ensemble.

### **Performers**

2 Sopranos

1 Alto

### **Duration**

circa 6 minutes 30 seconds

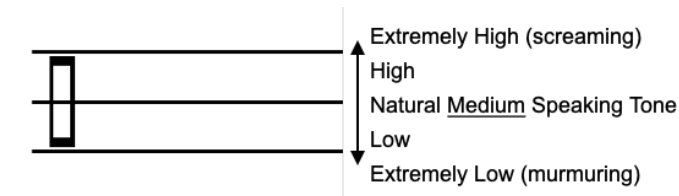
## Performance Notes

Though there is no special staging instruction, performers should perform/act dramatically. Performers are welcomed to improvise based on their own understandings. In particular, one may elaborate on the clapping and shouting elements and add exaggerate gestures or facial expressions; or one may improvise on some of the notated information, such as *molto vibrato*.

- **Notation**

This piece is notated in two ways: 1. five-line staff with treble clef and 2. relative pitch staff. The latter has a set of important features:



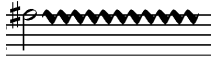
1. As shown below, speaking is notated relatively. The vertical position of a note indicates a relative pitch:



2. Relative pitch applies to every sound effect used in this piece (see below for a full list). One should observe the vertical position of every notehead and produce audible pitch differences.
3. The position of pitch is however not notated arbitrarily, as it is a fact that speaking tones could be hard to control accurately sometimes. One should then focus on the relative differences between local pitches, such as within a phrase or a section.
4. Each performer should scale their own natural speaking voice to ‘high’, ‘medium and ‘low’ pitches. Performers are not expected to sing/speak the same pitch even if their lines look the same on the score (see bar 5 for an example).
5. There are special noteheads indicating different levels of Sprechstimme used in this piece, they are:

	more speaking-		more singing-
	like sound		like sound

## Abbreviations and Symbols

<i>ord.</i>	<b>Ordinary singing/speaking</b>
'	<b>Allow breathing/break momentarily</b>
^	<b>Short break/hold of time</b>
◌	<b>Slightly longer break/hold of time</b>
 or <i>s.v.</i>	<b>Whispering/ sotto voce</b> Dynamic markings reflect the true sounding volume.
 pa!	<b>Clap hands once</b> If with text: shout the text given at the same time, and the vertical position of the notehead indicates a relative pitch for shouting.
	<b>Molto vibrato</b> Fluctuate the pitch violently around the given one, producing a mixture of falsetto, normal singing sound and throat squeezing noise.

<b>Text</b>	<b>Pronunciation</b>
-a, e.g. pa	ɑ
ai	ʌi
-ang	aŋ
 -h e.g. meh	  no air sound, but only stops the vowel from sustaining
h-	h
m	m
-ong	oŋ
-ou	ɔ
s	s
ts-	ts
buo	buə
ey	ei
hsi	ɣsi
lor	between  lɑ  and  lɔ
mae	mɛ
mee	mi
ya	jə
arghrr	mimicking a roar
Vheng	mimicking mosquitoes sound, with a strong nasal quality



# 拍!

## Kill the Mosquitoes!

Anxiously  
♩=180 (♩=90)

Jerry Yue Zhuo

*fp* *mf* *f* *mf* *p* *f*

Soprano I  
tsu dong ey la ong

*fp* *f* *fp* *f*

Soprano II  
ah ong pa ong long

*fp* *f* *fp* *f*

Alto  
pa bong tsu dong ong

5 *mf* *mf* *p* *mf*

dong dong buo dong buo dong

*mf* *p* *mf*

pa tsu dong pa tsu dong pa tse buo dong pa tse buo dong

*mf* *p* *mf*

pa tsu dong pa tsu dong pa tse buo dong pa tse buo dong

9 *p* *mf* **A** *mp* *f* *mp*

mae long sa oh

*p* *mf* *p* *sf* *mf*

pa tse buo dong mae heh ong heh ong

*p* *mf* *p sub.* *f* *p* *mf*

pa tse buo dong heh bong heh bong ong

# More Stable

2  $\text{♩} = 72$

12 *sf* *p* *mf* *f*

ya! pa hsi tse lor heh pa hsi tse lor tse lor tse lor tse lor tse lor

*f* *sfp* *sfp*

ya ya

*f* *mf* *sp* *mf*

dong bong bong dong dong bong

14 *mp*

tse lor tse lor tse lor tse lor lor tse tse lor lor tse heh

*p* *mf* *p*

ah mang ah pa hsi tse lor

*mf* *p* *mf* *p* *p*

dong bong dong dong bong dong dong dong

16 whisper

*f* *p* *p*

tse lor tse lor tse lor tse lor

*sf* *mf* *p* *p* whisper

pa hsi tse lor tse pa lor pa lor lor tse lor lor ts - ey lor

*f* *p* *whisper mp* *p*

bong dong dong bong dong dong bong dong dong bong dong dong

19

**B**

mae dong dong buo dong buo dong!

tse tse tse pa tse buo dong mae pa tsu dong pa tsu dong pa tse buo dong pa tse buo dong

hmm pa tse buo dong mae pa tsu dong pa tsu dong pa tse buo dong pa tse buo dong

accel.

22

shh mae eh

bu bu bu do ong ong tse e e pa tse buo dong mae bu u u dong dong dong

bu bu bu do ong ong tse e e pa tse buo dong mae bu u u dong dong dong

**A tempo**

$\text{♩} = 90$

25

m-eh m-eh m eh m eh m eh m eh m-eh m-eh m

tse tse tse pa pa pa pa pa pa

tse tse tse pa pa pa pa pa pa

**C** Slower, mysteriously;  
free rhythm ca. ♩=78

*p* *sempre* (one breath) (hold briefly)

pa  
tse lor tse lor pa tse buo dong mae  
dong dong dong dong pa tse buo dong mae

30 (breathe) *mf* > *p*

hsi pa hsi pa hmm  
pa tse buo dong pa tsu dong pa tsu dong pa tsu dong pa tsu dong pa tsu dong pa hmm  
pa tsu dong pa tsu dong pa tsu dong hmm

**D** Strict rhythm  
Tempo prima ca. ♩=180 (♩=90)

31 *f* *mf*

pa! shh\_  
pa tsu dong pa tsu dong pa tse buo dong pa tse buo dong bu dong  
pa tsu dong pa tsu dong pa tse buo dong pa tse buo dong bu dong

34

*p* *f* yawning *mf* *p* *f*

mae ehh m-eh m-eh m eh m eh m eh m eh

*f* *p sub.* *mf* *mf*

tse pa tse buo dong mae bu bu bu dong dong dong tse tse tse hmm hmm

*f* *p sub.* *p* *mf*

tse pa tse buo dong mae bu bu bu dong dong dong tse tse tse hmm

**E** Moderately fast  
♩=84

37

*p* rit. *mf* *mf* *gliss.* *ord.* *gliss.*

m-eh m-eh m meh mang ah

*mf* *mf* *mf* *p* *fp* *p*

hmm hmm hmm hmm hmm hmm tse tse tse lor pa tse buo dong

*mp* *f* *mp* *p* *p*

hmm hmm tse tse tse lor pa tse buo dong

**F**

40

*p*

pa tse tse tse lor pa tse buo dong tse lor tse lor pa tse buo dong

*p* *mf* *p*

ya ah ha ya ah ya

*p* *p*

ya ya tse tse tse lor pa tse buo dong tse lor tse lor pa tse buo dong

**More Stable**

**Much slower**

44 *mf* *rit.* *p* *p* *f* *p*  $\text{♩} = 72$   $\text{♩} = 48$

ya ah m-eh m-eh m eh m eh m eh m eh m-eh m-eh

ya pa pa pa tse lor tse tse

ya tse lor tse lor lor lor lor lor

**G Moderately fast, keep changing clapping postions**

48 *f* *mp* *mf* *p (f)* *mf* *p* *mf*  $\text{♩} = 84$

clapping

hey pa hey tss hey

hey hey tss hey

hey hey tss hey

52

Musical score for measures 52-55. It consists of three systems, each with a piano part (top staff) and a vocal part (bottom staff). The time signature is 2/4. Dynamics include *mp*, *mf*, *pf*, and *p*. The lyrics are: tss, tss, hey, tss, hey; tss, hey, tss, hey; tss, hey, tss, hey.

56

Unison musical score for measure 56. The time signature changes from 2/4 to 6/8 and back to 2/4. Dynamics include *p*, *f*, *sf*, *mf*, and *pf*. The lyrics are: ts ts ts hey ts hey ts s s s hey ts ts ts hey ha.

### H Furioso ma non troppo

61

Musical score for measures 61-64. It consists of three systems, each with a piano part (top staff) and a vocal part (bottom staff). The time signature is 3/4. Dynamics include *p*, *mf*, *ff*, *p subito*, and *sf*. The lyrics are: pa hsi pa hsi pa hsi pa hsi tse lor tse lor tse pa hsi pa hsi pa hsi; tse lor tse lor tse lor tse lor pa hsi pa hsi pa hsi pa tse lor tse lor tse lor; bong bong bong dong bong dong bong dong bong bong bong.





74 *mf* *p* *mf*

pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi hsi pa hsi hmm

pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi hsi pa hsi hmm

mang do-ng [dong]→ dong sa sa sa sa tse tse lor

77 *p* *mf* *p* *mf*

s s s s s s s s s

s s s s s s s pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi

pa hsi pa hsi ma ang

**J** Anxiously

80 *p* *f* *p* *sf* *f* *mp*

pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi ah hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa

tse lor tse lor mang ha! wa pa hsi pa

pa hsi pa hsi pa dong dong [dong]→

83 *mf* pa! pa dong pa ah dong *mf* dong dong

*p* hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa dong dong dong

*sf* *p* *f* *p* pa! sa sa sa sa pa hsi pa hsi pa hsi hsi hsi pa hsi hsi hsi pa hsi hsi

85 *f* *p* pa tsu pa tsu pa tsu pa tsu pa tsu tsu tsu dong dong dong

*f* *p* pa tsu pa tsu pa tsu pa tsu pa tsu tsu tsu dong dong dong

*f* *p* dong hsi pa pa hsi pa pa pa hsi pa pa pa

87 **K** *f* *p* *mf* *p* pa tsu pa tsu pa tsu pa tsu pa tsu tsu tsu dong long sa

*f* *p* *mf* *p* *f* *mp* pa tsu pa tsu pa tsu pa tsu pa tsu tsu tsu pa hey ong hey ah

*p sub.* *f* *p* *mf* *p* wu sa sa wu sa sa wu sa bong ha sa

90 *f* *p* *mf* *mf* *mf* *f* 11

ang mang ong ai ya ya

hey tsu bong ha bong tsu dong ong ong ya ya

pa hsi dong wa hsi bong bong ya ya

**More stable**

$\text{♩} = 72$

rit. . . . .

95 *mf* *p* *mf* *p* *mf* *p*

ha ha ha ka ka ka

ya ya ya ha ha ha ha ha ha

ha ha ha ya ya ya ya ya ya

**L A tempo, keep changing clapping postions**

$\text{♩} = 90$

clapping

98 *f* *mf* *mp* *mf* *p* (*f*) *p* *mf* *f* *mf*

hey pa hey tss hey

clapping hey hey tss hey

hey hey tss hey

102  $\text{♩} = 60$

tss tss hey tss hey

tss hey tss hey s s

tss hey tss hey ha hey

\*as reading an adventure story, non-strict tempo

107

\*tse lor ah lor tse lor ts-e lor tse ey ay pa lor tse lor tse ah lor ah pa

hey s hey s s hey s

ha hey ha hey ha hey ha heh

110

dong-bong. pa hsi pa hsi pa hsi lor tse hsi lor ah dong bong pa pa pa tse hsi lor

hey s hey s s

ha heh ha hey ha

112 *p* capriciously *mf* *p* *mf*

pa hsi pa hsi pa tse tse tse tse tse tse lor ya ah dong

*p* *mf* *mf* *p* *mf* *pmf*

ts ts s ts hey ts ts ts ts - s ts ts - s

*p* *mf* *p* *mf*

ts ts ts ts s hey ts s s s

**N** More active

$\text{♩} = 84$

*poco accel.*

114 *p<sup>ord.</sup>* *f* *p subito* *f* *p*

ah ya ah ya ah ya ah ya tse lor pa pa hsi tse lor

*p* *mf* *p* *fp*

ts - s heh ts - s heh ha ha tse lor tse lor tse lor tse lor pa hsi

*p* *p* *mf* *fp*

ha ha ha tse lor tse lor tse lor tse lor tse lor pa pa hsi

117 *mp* *f* *mf* *fp* *f*

vfeng pa! ey pa hsi dong pa hsi hsi pa hsi pa hsi

*mf* *p* *mf* *fp* *f* *p* *f*

tse lor pa tse lor tse lor tse lor pa! pa hsi pa pa hsi pa hsi pa hsi pa hsi

*mf* *fp* *f* *mf* *p* *f* *sf*

pa pa hsi ha! pa hsi tse lor tse lor tse tse lor tse lor tse hey

120 *mp fp fp mf p sf*

pa pa hsi pa hsi pa pa hsi hsi pa pa hsi hsi tse e lor tse e lor hey

*mf fp mf p sf*

tse lor hey pa hsi pa pa hsi hsi pa pa hsi hsi tse e lor tse e lor hey

*fp f mf p sf*

pa hsi tse lor pa pa hsi hsi pa pa hsi hsi tse e lor tse e lor hey

122 *f childishly* **O** *mf*

pa pa pa pa pa pa pa pa pa hsi! pa pa pa pa pa pa ai ya ha ai ya! tse e lor tse e lor

*f sf p-mf*

brppp... pa hsi! \*brppp... pa! sss ai ya argrrrar

*f sf*

\*brppp... ai ya! \*brppp... pa! ai ya! tse e lor tse e lor

\*"blowing raspberry" sound

125 *p tr f*

tse \_\_\_\_\_ pa hsi\_ ni ya ya ya pa hsi pa hsi\_ pa hsi pa

*f p f macabre and molto vibrato fp fp*

ai ya! ai ya! ai ya! tse lor heh tse lor lor\_ tse\_

*mf p < fp f p*

ai ya! ai ya! ai ya! pa hsi la a ha ha ha pa hsi pa hsi pa hsi pa

\*Alto pitch must be always lower than Soprano II in this bar

128 *f* *mp* *f*

a pa pa pa pa pa pa pa hsi! ai ya! ai ya! ai ya! ai ya! ai ya! ai ya!

a pa pa pa pa pa pa pa hsi! ai ya! ai ya! ai ya! ai ya! ai ya! ai ya!

a pa pa pa pa pa pa pa ai ya! ai ya!

\*blow the raspberry' sound

131 *p* *fp* *mf* *p* *f*

pa pa pa pa pa pa s pa hsi tse lor ah pa pa pa pa pa pa pa

pa pa pa pa pa s s pa hsi ah pa! tse

tse lor tse lor tse lor hey ai ya! tse lor pa hsi ah pa pa pa pa pa pa pa

**molto rit.**

135 *mfp* *mf* *p* *mf* *p*

pa pa pa pa pa pa pa pa pa tse lor tse lor tse lor tse lor tse lor tse

lor ong tsu ah

pa pa pa pa pa pa pa emm pa pa emm pa pa tse

**P** A tempo

139 *f* =90 *mf*

pa! pa! pa! tsu pa! pa! pa! tsu ey\_\_\_ tsu

pa! pa! pa! ah pa! pa! pa! eh - ey\_\_\_ eh-

pa! pa! pa! pa pa! pa! pa! pa ey pa

142 *f* *p* *f*

ey pa pa pa pa ah tsu eh - ey pa! pa!

ey\_\_\_ pa pa pa pa! tsu eh - ey tsu eh - ey tsu eh - ey pa! pa!

pa pa pa tsu eh - ey tsu eh - ey tsu eh - ey pa! pa!

144 *p* *f*

pa! pa! pa? tsu eh - ey da tsu eh - ey pa tsu ah pa tsu ah pa tsu ah hey

pa! pa! pa! tsu eh - ey da tsu eh - ey pa tsu ah pa tsu ah pa tsu ah hey

pa! pa tsu eh - ey da tsu eh - ey pa tsu ah pa tsu ah pa tsu ah hey





**R** Impetuously

156 *f* *p* *p sub.*

ah! hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa vheng

*mfp* *f* *p sub.* *f*

sa sa sa sa sa ah! pa! pa! vheng pa! pa! hsi pa hsi pa

*mfp* *f* *p* *f*

sa sa sa sa sa ah! pa! pa! hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa

159 *f* *f angrily*

pa! pa! pa ya ya ya ya ya ya ya ya ya ya ya ya ya

*p* *f angrily*

hsi pa hsi pa hsi pa hsi pa hsi pa hsi pa ya ya ya ya ya ya ya ya ya ya ya ya ya

*p sub.* *f angrily*

vheng eng pa ya ya ya ya ya ya ya ya ya ya ya ya ya

161 *ff* *p sub.* *ff*

ya! pa! pa! pa! pa! pa! ah pa pa pa hsi!

*ff* *p sub.* *ff*

pa! pa! pa! pa! pa! pa pa pa ah pa hsi!

*ff* *p sub.* *ff*

pa! pa! pa! pa! pa! pa! pa! pa! pa hsi!

Jerry Yue Zhuo

聲來運轉

**Sound of Luck**

*for Jiabei and Audio-visual Installation*

2021

**Full Score**



## **Sound of Luck**

*Jiao-bei*, or ‘fortune telling block’, is a Taoist religious tool used to deliver guidance from the gods. It has two sides: curved and flat. A pair of *jiao-bei* would be thrown to result in one of the following outcomes: auspicious (one curved, one flat); unclear (both flat); or ominous (both curved). This piece is inspired by the action of throwing *jiao-bei* and the sounds it produced. It is an important part of my childhood memory: my grandparents would frequently use *jiao-bei* to seek help from the gods on almost all big and small decisions.

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Premiered at Three Shadows Xiamen Photography Art Centre, China, during the ‘Who Do You Think You Are’ concert, on 3 January 2021, by Jerry Zhuo.

## **Items and Equipment**

Jiaobei (a pair of)

A screen (and a projector) to show the video (from, e.g., a laptop)

Audio output, e.g., stereo speakers

A triggering device to start the video if a technician is unavailable (e.g., a pedal switch), this will require a Max/MSP patch which the device connects with.

## **Duration**

circa 8 minutes

### **Performance Notes**

The piece comprises a pre-made video and a score for live performance. The performer should rehearse with the video as it gives the exact tempo of the piece.

Allow enough physical space for the final action of throwing the Jiaobei, as they tend to bounce violently. Ideally, the floor of the venue should be hard enough for the dropped Jiaobei to make clear sounds.

A technician is highly recommended, who can easily start the video on any video playback software. If no technician is available, however, the performer should use the designated Max/MSP patch. The patch contains the video to be played, which can be triggered by an input device (such as a foot pedal). Detailed instructions of how to connect and set up the input device can be found in the patch. The video and the playback Max/MSP patch can be acquired by contacting the composer: [zhuoy3@caridff.ac.uk](mailto:zhuoy3@caridff.ac.uk).

# 聲未運轉

## Sound of Luck

Jerry Yue Zhuo

Ritualistic

$\text{♩} = 66$

Start video → 0"

rub drop hit (reverb)

**A**

Jiaobei I (pre-recorded)

Jiaobei II (live performance)

*f*

44"  
40"

**B**

Pre-Rec.

Live

1'02"

10

Pre-Rec.

Live

1'17"

14

**C**

Pre-Rec.

Live

*f*

*p*

1'42"  
1'39"

17

Pre-Rec.

Live

1'59"  
1'56"

20

Pre-Rec.

Live

D

2'18"  
2'15"

24

Pre-Rec.

Live

E

*p* *f*

2'50"  
2'48"  
2'45"  
2'42"

28

Pre-Rec.

Live

*ff* *f* *p* *f* *ff*

*ff* *f* *p* *f* *ff*



Jerry Yue Zhuo

声声慢

**Sheng-sheng-man**

*for Mezzo Soprano and Mixed Ensemble*

2021-2022

**Full Score**

### Sheng-sheng-man

This composition takes inspirations from the titular poem *Sheng-sheng-man* by poetess Li Qingzhao (1084–1155, Song dynasty). The poem was written after the death of the poetess's husband, at a time when Song dynasty was about to collapse due to foreign military invasions. While reflecting on the poetess's personal drama, my composition is a free interpretation rather than an accurate quotation of the poem. For one, the music uses only a selection of words and phrases from the poem and thus does not present the poem in its existing order. For another, I incorporate elements of my own musical language that are almost irrelevant to the poem's narrative, especially *Jiao-bei*, the fortune-telling blocks used in my local Taoist religion, to create a musical space where it may be possible for my identity to interact with the poetess's. One of the composition's main features, the fast reiterations of a single word (or note) was inspired by the poem's famous seven-doublet opening phrase: *Hsün hsün mi mi, leng leng ching ching, chi chi tsan tsan chi chi*.

Jerry Yue Zhuo © 2022

**Instrumentation**

Flute (doubling piccolo)  
Oboe  
Bb Clarinet (doubling bass clarinet)  
Bassoon  
French Horn  
Harp  
Percussion\*  
Violin  
Viola  
Violoncello  
Double Bass  
Mezzo-Soprano

\* 5 Tom-toms (from high to low), Snare Drum, Bass Drum, Suspended Cymbal, Chinese Cymbal, 3 Gongs (high, medium, low), Tam-tam, Woodblock, Jiao-bei

**Duration**

Circa 19 minutes

Score in C

### Libretto

《声声慢·寻寻觅觅》

词：李清照

寻寻觅觅，冷冷清清，凄凄惨惨戚戚。  
乍暖还寒时候，最难将息。  
三杯两盏淡酒，怎敌他晚来风急？  
雁过也，正伤心，却是旧时相识。  
满地黄花堆积。憔悴损，如今有谁堪摘？  
守着窗儿，独自怎生得黑？  
梧桐更兼细雨，到黄昏点点滴滴。  
这次第，怎一个愁字了得！

*Sheng-sheng-man*

by Li Qingzhao

So dim, so dark,  
So dense, so dull.  
So damp, so dank, so dead!  
The weather, now warm, now cold.  
Makes it harder than ever to forget.  
How can thin wine and bread  
Serve as protection  
Against the piercing wind of sunset?  
Wild geese pass overhead—  
That they are familiar  
Makes it more lamentable yet!  
The ground is strewn with staid  
And withered petals;  
For whom now should they be in vases set?  
By the window shut,  
guarding it alone,  
To see the sky has turned so black!  
And on the colanut  
To hear the drizzle drone  
At dust: pit-a-pat, pit-a-pat!  
Is this a mood and moment  
Only to be called 'sad'?

(Translated by Lin Yutang<sup>1</sup>)

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<sup>1</sup> Yutang Lin, *Moment in Peking* (New York, NY: John Day Company, 1939), pp. 290–291.

### Notes for the Mezzo Soprano (M.S.)

- Libretto: IPA pronunciations of the Chinese text are provided in the score.
- *Jiao-bei*: Held and played occasionally by the M.S. from the beginning until the end of rehearsal mark KK where the M.S. drops it onto the ground, making a crispy wooden noise (the stage floor should therefore not be carpeted in any sense). The *Jiao-bei* can be hit in any suitable ways as long as it makes a short, crispy sound.
- Stage instructions: Appear in italic texts above the staff. The M.S. can freely add their personal interpretation to the instructions in any aspects such as emotional contents, facial expressions and acting.

